



Presents

Ut Queant Laxis

A Doctoral Conducting Recital
Jongsoo Hwang, *Conductor*
Ellis Anderson, *Piano & Organ*

Ut

1. **U**bi caritas - Maurice Duruflé (1902-1986)
2. Sicu**T** cervus - Giovanni Pierluigi da Palestrina (c.1525 - 1594)

Queant

3. Ut **Q**ueant laxis - Gregorian Chant
4. O magn**U**m mysterium - Tomás Luis de Victoria (c.1548 - 1611)
- * 5. Av**E** Maria - Suhyun Kim (b.1975)
6. **A**gnus Dei: Mass for four voices - William Byrd (c.1540 - 1623)
- * 7. Pater **N**oster - Suhyun Kim (b.1975)
8. O magnum mys**T**erium - Morten Lauridsen (b.1943)

Laxis

9. **L**audate Jehovam - Georg Philipp Telemann (1681 - 1767)
10. Be**A**tus vir - Claudio Monteverdi (1567 - 1643)
11. Kyrie **XI** - Gregorian Chant
12. Locus **I**ste - Anton Bruckner (1824 - 1896)
13. **S**ignum magnum - Gregorian Chant
14. **UT QUEANT LAXIS & Hallelujah** - George Frideric Handel (1685 - 1759)

** Commissioned for this recital with the support from the Liu Institute for Asia and Asian Studies at the University of Notre Dame.*

Reyes Organ and Choral Hall, DeBartolo Performing Arts Center
Thursday, September 28, 2023, 7:30 PM

Jongsoo Hwang is a student of Dr. Mark Doerries.

This is a degree recital for the Doctor of Musical Arts.

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Please silence all electronic devices.

Personnel

Jongsoo Hwang, *conductor*
Ellis Anderson, *piano and organ*

SMND Concordia Vocal Ensemble

Soprano

Jessica Roberts
Nicole Gerdes
Regina Scime
Vivian Ng

Alto

Joy Yelenosky
Ginikachukwu Ohaji
Suze Villano
Sienna Stribling
Maria-Viktoria Kovalski

Tenor

Sam Ary.
Nico Tjoelker
Ellis Anderson
Hyowon Chun

Bass

Owen Peck
Jeff Dean
Desheng Huang
Stephen Drendall

String Quartet

Violin 1: Patrick Yim
Violin 2: Cynthia Katsarelis
Viola: Rose Wollman
Cello: Justin Goldsmith

This recital is made possible in part by support from the Liu Institute for Asia and Asian Studies at the University of Notre Dame.

Texts and Translations

UT

1. Ubi caritas - Maurice Duruflé (1902-1986)

Latin text	English translation
Ubi caritas et amor, Deus ibi est. Congregavit nos in unum Christi amor. Exsultemus et in ipso iucundemur. Timeamus et amemus Deum vivum. Et ex corde diligamus nos sincero.	Where charity and love are, God is there. Christ's love has gathered us into one. Let us rejoice and be pleased in Him. Let us fear, and let us love the living God. And may we love each other with a sincere heart.

2. Sicut cervus - Giovanni Pierluigi da Palestrina (c. 1525 - 1594)

Latin text	English translation
Sicut cervus desiderat ad fontes aquarum, ita desiderat anima mea ad te, Deus.	Like as the hart desireth the water brooks, So my soul longs for thee.

QUEANT

3. Ut Queant laxis - Gregorian Chant

Latin text	English translation
U t queant laxis resonare fibris M ira gestorum famuli tuorum, S olve polluti labii reatum, S ancte Iohannes.	D o let our voices resonate most purely, miracles telling, far greater than many; so let our tongues be lavish in your praises, Saint John the Baptist

4. O magnUm mysterium - Tomás Luis de Victoria (c. 1548 - 1611)

Latin text	English translation
<p>O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, iacentem in praesepio! O beata virgo, cuius viscera meruerunt portare Dominum Iesum Christum. Alleluia!</p>	<p>O great mystery, and wonderful sacrament, that animals should see the newborn Lord, lying in a manger! O blessed virgin, whose womb was worthy to bear the Lord Jesus Christ. Alleluia!</p>

5. Ave Maria - Suhyun Kim

Latin text	English translation
<p>Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, et benedictus fructus ventris tui, Iesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.</p>	<p>Hail Mary, full of grace, the Lord is with thee. Blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.</p>

Cello and Piano accompanied

6. Agnus Dei: Mass for four voices - William Byrd (c. 1540 - 1623)

Latin text	English translation
<p>Agnus Dei, qui tollis peccata mundi, miserere nobis.</p>	<p>Lamb of God, who takes away the sins of the world, have mercy on us.</p>
<p>Agnus Dei, qui tollis peccata mundi, miserere nobis.</p>	<p>Lamb of God, who takes away the sins of the world, have mercy on us.</p>
<p>Agnus Dei, qui tollis peccata mundi, dona nobis pacem.</p>	<p>Lamb of God, who takes away the sins of the world, grant us peace.</p>

7. Pater Noster: Suhyun Kim

Latin text	English translation
<p>Pater noster qui es in cælis: sanctificétur nomen tuum; advéniat regnum tuum; fiat volúntas tua, sicut in cælo, et in terra. Panem nostrum cotidiánum da nobis hódie; et dimítte nobis débita nostra, sicut et nos dimíttimus debitóribus nostris; et ne nos indúcas in tentatiónem; sed líbera nos a malo.</p>	<p>Our Father, who art in heaven, hallowed be thy name; thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread, and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil.</p> <p>For the kingdom, the power and the glory are yours, now and for ever.</p>

Tenor solo: Sam Ary

8. O magnum mysTerium: Morten Lauridsen (b. 1943)

See # 4.

LAXIS

9. Laudate Jehovam: Georg Philipp Telemann (1681 - 1767)

Latin text	English translation
<p>Laudate Jehovam, omnes gentes! Laudibus efferte omnes populi!</p> <p>Quia valida facta est super nos Misericordia ejus, et veritas Domini in aeternam.</p> <p>Alleluia!</p>	<p>Praise our Lord, all ye Gentiles; praise him, all ye people:</p> <p>Because his mercy is confirmed upon us, and his truth remaineth for ever.</p> <p>Alleluia!</p>

Violin I, Violin II, Cello, and Organ accompanied

10. Beatus vir - Claudio Monteverdi (1567 - 1643)

Latin	English
<p>Beatus vir, qui timet Dominum: In mandatis ejus volet nimis. Potens in terra erit semen ejus; Generatio rectorum benedicetur. Gloria et divitiae in domo ejus; Et justitia ejus manet in saeculum saeculi. Exortum est in tenebris lumen rectis. Misericors, et miserator et justus. Jucundus homo qui miseretur et commodat. Disponet sermones suos in judicio: Quia in aeternum non commovebitur. In memoria aeterna erit justus. Ab auditione mala non timebit. Paratum cor eius sperare in Domino; Confirmatum est, cor eius: Non commovebitur, Donec despiciat inimicos suos. Dispersit, dedit pauperibus: Justitia eius manet in saeculum saeculi, Cornu eius exaltabitur in gloria. Peccator videbit, et irascetur; Dentibus suis fremet et tabescet. Desiderium peccatorum peribit.</p> <p>Gloria Patri, et Filio, et Spiritui Sancto, Sicut erat in principio, et nunc, et semper, Et in saecula saeculorum, Amen.</p>	<p>Blessed is the man who fears the lord: He delights greatly in his commandments. His seed will be mightily on earth; The generation of the upright will be blessed. Wealth and riches are in his house; And his righteousness endures for ever and ever. Unto the upright there arises light in the darkness; He is gracious, full of compassion, and righteous. Good is the man who has compassion and lends. He will guide his affairs with discretion: Because he will not be moved for ever. The righteous will be in everlasting remembrance. He will not be afraid of evil tidings. His heart is fixed, trusting in the lord; His heart is established; He will not be moved, Until he gazes at his enemies. He has dispersed, he has given to the poor: His righteousness endures for ever and ever, His soul will be exalted with honour. The sinner will see it, and will be grieved; He will gnash with his teeth, And melt away.</p> <p>Glory be to the Father, and to the Son, and to the Holy Ghost As it was in the beginning, is now, and ever shall be World without end, Amen.</p>

Violin I, II , Cello, and Organ accompanied

11. Kyrie XI - Gregorian Chant

Latin	English
<i>Kyrie eléison</i>	Lord, have mercy
<i>Christe eléison</i>	Christ, have mercy
<i>Kyrie eléison</i>	Lord, have mercy

12. Locus Iste - Anton Bruckner (1824 - 1896)

Latin	English
Locus iste a Deo factus est, Inaestimabile sacramentum, Irreprehensibilis est.	This place was made by God, A priceless sacrament; It is without reproach.

13. Signum magnum: Gregorian Chant

Latin text	English translation
Signum mágnum appáruit in caélo: múlier amícta sóle, et lúna sub pédibus éjus, et in cápite éjus coróna stellárum duódecim.	A great sign appeared in heaven: a woman clothed with the sun, and the moon under her feet, and on her head a crown of twelve stars.
Ps. Cantáte Dómino cánticum nóvum: quia mirabília fécit.	Sing ye to the Lord a new canticle: because He has done wonderful things.
Glória Pátri, et Fílio, et Spirítui Sáncto. Sicut erat in princípío, et nunc, et semper, et in saécula saeculórum. Amen.	Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen.

14. **Ut Queant Laxis** - Hallelujah: George Frideric Handel (1685 - 1759)

Violin I, II, Viola, Cello, and Organ Accompanied

Notes

1. Maurice Duruflé (1902-86) composed the unaccompanied choral piece "*Quatre Motets sur des thèmes grégoriens (Four motets on Gregorian themes), Op. 10*" in 1960 using Gregorian chant as each piece's melodic theme. The first piece of the collection and of tonight's performance, *Ubi caritas*, is a hymn used in the washing of feet in the Liturgy of Holy Thursday. The second piece, *Tota pulchra es*, was composed for a women's choir, and the first, third, and fourth pieces, *Ubi Caritas*, *Tu es Petrus*, and *Tantum ergo*, were composed for a mixed choir.

2. *Sicut cervus* is a four-part Renaissance motet composed by **Giovanni Pierluigi da Palestrina (1525-94)**. This motet uses lyrics from Psalm 42:1 and is one of Palestrina's most popular motets. It likens our souls' desires for God to a hart's (deer) thirst for water from a brook. In this work, composed in an imitative polyphonic style in which the four voices move independently, Palestrina clarifies the delivery of the lyrics by placing the stressed syllables of the Latin text on long notes, high notes, and downbeats.

3. *Ut queant laxis* is the first line of a Latin hymn honoring John the Baptist. This hymn, belonging to the tradition of Gregorian chant, occupies an important place in the history of solmization. The first syllable of each line of this hymn begins with the note names of the hexachord (six-note scale): ut (do), re, mi, fa, sol, and la.

4. Tomás Luis de Victoria (c.1548-c.1611) is the most famous Spanish composer representing the Renaissance period and, along with Palestrina and Lassus, is considered one of the most important composers of the late Renaissance. Most of his extant works are sacred and polyphonic vocal music in Latin. In *O Magnum Mysterium*, the main melody started by the

soprano with the lyrics *O magnum mysterium* is imitated by the alto at a fifth lower, then the tenor imitates an octave lower, and then in bar 10, the bass imitates at a fifth lower. Victoria expresses the great mystery of the sacrament through this expansion of sound. Divided into several sections, in this Christmas motet the animals in the stable watch the birth of Jesus. A male duet sings with dotted quarter and eighth notes as if expressing surprise surrounding Christ's birth while a female duet imitates this immediately. In the last part of the first section, the melody gradually descends, as if expressing Jesus sleeping in the manger, and ends with a quiet feeling (Luke 2:7). In the second section, a hymn to the Blessed Virgin Mary (Luke 1:42-3), the four vocal parts begin homophonically and develop into polyphony praising the Virgin Mary who conceived Jesus. In the last part of this section, "Jesum Christum," the melody descends and ends quietly similar to the end of the first section. The final Alleluia begins in triple meter, changing from "Alla breve" to "Sesquialtera". After proceeding cheerfully using the long-short (trochee) of the medieval rhythmic mode, it returns to Alla breve to conclude the song in a solemn manner.

5. Suhyun Kim (b.1975) is a Korean choral conductor and composer who has recently been active in church music and children's choral music. About this *Ave Maria*, she says: "As I was praying the Rosary, the melody of this song came to mind and I started writing the music right away. This choral piece, composed in Latin, features a prominent cello melody, and was composed with the feeling that the Virgin Mary was speaking sweetly and softly."

6. William Byrd (c.1540-1623) is an English Renaissance composer and contemporary of John Dunstaple and Thomas Tallis. Considered one of the greatest composers of the Renaissance, he produced sacred music for Anglican services, but became a Roman Catholic in the 1570s and later wrote Catholic sacred music. The Mass for the Four Voices was written around 1592-1593 during the reign of Queen Elizabeth I and consists of the movements Kyrie, Gloria, Credo, Sanctus and Benedictus, and Agnus Dei. This work is a famous example of the unique harmony

and voice leading of English Renaissance music during the Tudor period. The religious conflicts of the English Reformation made the setting of the Catholic mass ordinary to music a highly dangerous action; anyone in possession of such music could be arrested. Perhaps it is for this reason that Byrd decided not to publish the Masses as a set, but individually as single, easily concealable copies.

7. Pater noster is an SSATB unaccompanied choral piece composed by Suhyun Kim using Gregorian chant as its melodic foundation. Starting with Latin lyrics and ending with English lyrics, the piece imagines the traditional Gregorian chant using modern harmony.

8. American composer Morten Johannes Lauridsen (b.1943) composed *O magnum mysterium* in Latin for the SATB choir. It was written in 1994 and premiered the same year by the Los Angeles Master Chorale conducted by Paul Salamunovich. He was inspired by Zurbarán's 'Still Life with Lemons, Oranges and a Rose' (1633), a painting in the Norton Simon Museum that has been interpreted as representing the Virgin Mary. He explained his intentions as follows: "I wanted this piece to resonate immediately and deeply into the core of the listener, to illumine through sound."

9. Georg Philipp Telemann (1681 – 1767) is a German Baroque composer, multi-instrumentalist, and is one of the most prolific composers in history. Among Telemann's most performed works is *Laudate Jehovam*, which sets the text of Psalm 117. Telemann composed music for Psalm 117 on three occasions. Two settings, TWV 7:28 and TWV 7:29, use the German text of the Lutheran Bible, and one, TWV 7:25 as heard this evening, uses a slightly altered Latin text. All three pieces were most likely composed during Telemann's Hamburg period (1721-67). Tonight's version was written in the 1750s.

10. Claudio Giovanni Antonio Monteverdi (c.1567–1643) was an Italian composer, choirmaster, and string player. A composer of secular and sacred music and a pioneer in the development of opera, he is considered an important transitional figure in the history of music between the Renaissance and Baroque periods. In the last years of his life, Monteverdi published an anthology of his religious works under the title “Selva morale e spirituale (Moral and Spiritual Forest)” in Venice between 1640 and 1641. *Beatus vir*, a six-voice setting of Psalm 112, comes from this collection and was most likely composed prior to 1640. The lively solo violin music in this work is borrowed from Monteverdi's secular madrigal (*Chiome d'oro*), published more than 20 years earlier. It was not uncommon for him to borrow elements of secular music when composing his church music. This combination of secular and church music was frequently used by many composers, including Handel in his oratorio *The Messiah*.

11. Kyrie is a transliteration of the Greek word Κύριε, vocative case of Κύριος (Kyrios). The word Kyrie is used in the Septuagint, the earliest Greek translation of the Old Testament, to translate the Hebrew word Yahweh. In the New Testament, Kyrie is the title given to Christ, as in Philippians 2:11. This work is the 11th Kyrie of 18 found in the Kyriale, a collection of Gregorian chants for the Ordinary of the Mass. It was composed in the 1st mode, ends in D, uses a vocal range up an octave, and was written between the 14th and 16th centuries.

12. Anton Bruckner(1824-96) was an Austrian composer and organist. He is best known for his symphonies and in 1869 he composed the sacred motet *Locus iste*. An unaccompanied four-part motet, the lyrics are a Latin gradual used for the annual celebration of a church's dedication. *Locus iste* was composed for the dedication ceremony of the Votivkapelle (votive chapel) of the New Cathedral in Linz, Austria. This piece was published along with three other gradual motets in 1886.

13. Signum Magnum is the Gregorian Chant for the Introit of the Feast of the Assumption of the Virgin Mary, on August 15. The lyrics of Revelation 12:1 express both solemnity and joy through the chant.

14. Hallelujah is the last choral piece of the second portion of **George Frideric Handel's** (1685-1759) oratorio *Messiah*. Handel gained great fame in England as an Italian opera composer. In the early 1730s, English-language opera began to gradually gain popularity in England, and his Italian works, like other Italian operas, gradually fell out of favor with the public. Also, due to his larger-than-life personality, he became the subject of satire in London. A composer, impresario, and performer, he tried to overcome this crisis by composing oratorios. After the great famine struck Ireland in 1740, he was invited to Dublin by the Duke of Devonshire and the governors of three charities to give a concert to raise money for charity in 1742. Charles Jennens's libretto for *Messiah* was given to Handel after July 10, 1741. He began composing on August 22 and completed it in just 24 days, and the practice of completing a work in such a short period of time was common among composers at the time. Unlike the overall bright atmosphere of the prophecy and birth in Part 1, Part 2 is full of dramatic tension and has many touching choruses. *Hallelujah* concludes Part 2 powerfully and majestically and continues with Part 3, Resurrection and Eternal Life. *Messiah* concludes with the final song 'Amen'.